

## ANIMALS CAUSE ACTRESSES TROUBLE

### Vitagraph Stars Scrap Over Pets—What the Film Stars Do

There is considerable rivalry between Julia Swayne Gordon and Rose Tapley, both prominent Vitagraph players, as to who will have the most extensive menagerie. Miss Tapley's collection of animals is the most important at present, not because of the ferociousness of her animals, but because her family is numerically stronger than Miss Gordon's. Cats and tame toads seem to be the pets favored by both the film stars as they appear prominently in both menageries. Miss Tapley is the owner of chickens, a squirrel, a dog, a cat, three canary birds and a tame toad, while Miss Gordon claims two alligators, a tame toad, a cat from India and two parrots as her especial pets. The rivalry has become so keen the two players have adopted the expedient of having their friends make inquiries as to any additions, and when a new member is added by one, the other immediately goes over a reserved list of possible four-footed or feathered animals that she can safely add and there appears a new member in the Tapley or Gordon animal family. Their fellow players are watching with interest and considerable amusement the outcome of their efforts, and some of them say they wouldn't be surprised to see one of the contestants walking into the studio yard leading an elephant or a giraffe on the end of a chain.

Geraldine Farrar and Lou Tellegen, who are now appearing in Paramount Pictures, produced by the Lasky Feature Play Company, and whose engagement has been announced and denied in New York, were friends for a number of years prior to their meeting at the Lasky Studios at Los Angeles during the making of "Carmen" and "The Explorer."

Their friendship is said to have become stronger through a little incident during the filming of "Carmen," in which Miss Farrar is the star. Tellegen, who was an odd spectator during the various scenes of the opera "film," in the final scene where Carmen is stabbed by Don Jose, Miss Farrar put more realism into the scene than anybody about the studio had anticipated. Tellegen, a few feet away, was all absorbed in the final tragedy, and noting that Miss Farrar failed to make the cue of "CO" and arise, concluded that she had been really injured, as she had always demanded that the various weapons used in the play be of real keenly sharpened steel.

Somewhat excited Tellegen rushed past a number of people over to the arena and gates in front of which Miss Farrar lay and picked her up. As he started to carry her away, Miss Farrar was heard to say: "This is better than walking to my dressing room."

There are lots of versatile actors who double in many roles, but John Powers, a newcomer on the screen, has the distinction of not only being a motion-picture artist of no mean ability, but he is also valet to the eminent screen artist Francis X. Bushman. John has been in the employ of Mr. Bushman for some time as valet, but secretly he has nursed an ambition to appear with his master. He was given that opportunity recently, when he made his debut with Mr. Bushman and Beverly Bayne in the five-part feature, "Pennington's Choice," on the Metro program. He is seen in the role of a Canadian woodsman, and he participates in several important scenes.

## "Props" Grows Lyric

As Edited by Ralph Bingham

The sound of the old projectors—  
Was clicking away in the booth  
As the people gazed with staring eyes  
At the wonderful drama of truth,  
When out of a mystical nowhere  
Came a voice that was tense and low,  
Saying, "I am the sound of the horses' hoofs  
In that 'Birth of a Nation' show."

"Oh, the clinkety clink of the flying steeds  
As down the road they go,  
Oh, I am the sound of the horses' hoofs  
In the 'Birth of a Nation' show."

"And I cause much of the wonderment  
That over the senses steal,  
For I am the voice that they long for  
In plays of the screen and reel.  
The noise of the sabres clanking  
Makes fairly good—I know,  
But not like the sound of the horses' hoofs  
In the 'Birth of a Nation' show."

"Oh, the bepty hep of the Klu Klux Klan,  
As down the road they go,  
Oh, I am the sound of the horses' hoofs  
In the 'Birth of a Nation' show."

"When the Clansmen hear the call for help,  
And then take it on the run,  
You bet it's the sound of the horses' hoofs  
That causes most all of the fun,  
The symphony tunes they may get by,  
As well as the bugler's blow,  
But not like the sound of the horses' hoofs  
In the 'Birth of a Nation' show."

"The clackety clack of the cavalry steeds  
As down the road they go,  
Oh, I am the sound of the horses' hoofs  
In the 'Birth of a Nation' show."

"The organ tones and the bugle call  
And the rattle of musketry  
And the train's chuo chuo,  
They are good, it is true,  
But they're all very jealous of me,  
We can give the play without any of them,  
But the thing that draws the dough  
Is the reppin' sound of the horses' hoofs  
In the 'Birth of a Nation' show."

"The clinkety clink of the coconut shells  
As the prop boy strikes each blow,  
For the star is the sound of the horses' hoofs  
In the 'Birth of a Nation' show."

## PATHE AT THE BALL



Here are the representatives that Pathe sent to the Exhibitors' ball in Philadelphia this week. The ladies, reading left to right, are Marie Wayne, Lois Meredith and Bliss Milford. The gentlemen, in the same order, are George Seity, scenario editor, and George A. Smith, serial director.

## CLOSE-UPS OF SCREEN FAVORITES

### SEENA OWEN

Seena Owen, who plays opposite Douglas Fairbanks in the majestic feature, "The Lamb," is one of D. W. Griffith's leading ladies. Miss Owen presents to the screen a mixed charm. She is of French and Danish ancestry. Her name is correctly Signe Aten, but photo-play fans had so much difficulty in remembering it that it was changed by common consent to Seena Owen.

Miss Owen's family was prominent in a social and business way in Spokane, Wash., when a change in conditions called them to San Francisco. The metropolis of the Pacific coast aroused the artistic possibilities within the girl. She wanted to accomplish something, she quietly she decided to go upon the stage. She made her debut at the Alcazar Theatre, San Francisco, in stock. Here she was recognized by the D. W. Griffith management as possessing big motion-picture possibilities.

Miss Owen was educated in a private school in Spokane and in a fashionable institution of Copenhagen, Denmark, where she went for a post-graduate course; she is a musician and painter of landscapes.

### Theatrical Jottings

Earle Browne, leading man in Oliver D. Bailey's production of Lottie M. Meaney's modern drama, "Her Price," with Emma Dunn, which will come to the Broad, starting Monday night, December 28, created the part of Richard Talbot, in "The Scarecrow," at the Garrick Theatre, New York, on January 17, 1911. He also created the part of Lazare Heendelssohn, in Owen Johnston's adaptation of Maurice Donnay's four-act drama, "The Return from Jerusalem," at the Hudson Theatre, January 10, 1912.

Philadelphia now has a chance to see what sort of fare it will receive at the Shuberts' playhouses by glancing at the following list of attractions: For the Lyric, "Maid in America" is announced for January 3 and "The Passing Show of 1915," January 24, while later shows will include "The Blue Paradise," "Experience," "Alone at Last" and "A World of Pleasure." The Adelphi announces "Sinners" for January 17 and for future attractions "Quinnys" and "Hobson's Choice." These offerings at least appear interesting.

### GENEVIEVE HAMPER

Genevieve Hamper, who, with her husband, Robert B. Mantell, has deserted the Shakespearean stage to play in modern pictures, who appeared on the screen at the Arcadia Theatre on Monday, Tuesday and Wednesday of this week, has had the most remarkable dramatic career of any of the present-day favorites of the stage. Born in a little Wisconsin village, Miss Hamper moved to Detroit with her parents when a child. She always had a leaning toward the stage and was not discouraged by her parents. She studied singing and was fitting herself for the operatic stage when she learned one day that Mr. Mantell, who was appearing in Detroit at the time, needed a woman to play small parts. She applied for the position, at the stage door, was interviewed by Mr. Mantell, who thought her appearance and voice would suit if she could read her lines properly. He gave her this opportunity and was so pleased that he immediately engaged her and canceled an order he had sent to New York for a woman to fill the position. In 1910, a few months later, Miss Hamper made her debut in "The Merchant of Venice" at the Lyric Theatre, Chicago, playing the part of Jessica. Her rise from then on was rapid. In referring to the work of his wife who is now in her early twenties, Mr. Mantell said: "Miss Hamper's dramatic strides have never been equalled. In four years from the time I gave her an opportunity she passed every critic in every city in the United States and was proclaimed the greatest Juliet of all time." Miss Hamper is a beautiful young woman, possessed of unusual personal charm. Her hair is raven black and her eyes are dark as night. She is slender and willowy and girlish in every way. She is devoted in the extreme to her home and family and especially to her little son Bruce, who is now two and a half years old. In speaking of her decision to forsake the legitimate stage and appear in the pictures, Miss Hamper said: "The pictures are the things now. They have reached a point where they lead everything. Every one in the world is interested in them and they are established. Things dramatic have been on the wane for several seasons past, and the far-sighted persons in the profession realize that the thing to do is to join that which is growing beyond the imagination of any one."

There is no higher ideal for stage art than the illusion of reality.—Louis Mann.

## SLEEPING WHILE ROME BURNED

### In This Case It Was an Actor Who Forgot They Were to Set Fire to a Barn

Frank Bacon, the veteran character actor, now appearing in Metro pictures, had a narrow escape from being burned to death when the Quality-Metro forces were working on the big five-part production, "Rosemary," near the studio in Hollywood, Cal. One of the big scenes in "Rosemary" is the burning of an old English stable, where Dorothy Cruickshank is rescued by Sir Jasper Thorn-dyke, two roles played by Marguerite Snow and William Clifford, respectively. A specially constructed building was erected for the stable and its loft filled with hay.

There were several scenes photographed around the stable before it was fired. Mr. Bacon did not appear in any of these scenes, and being tired from a hard session of work the night before he sought a little siesta in the hay loft. No one knew he was there, but they did shortly after the stable was set on fire. Mr. Bacon was aroused by the crackling of the flames, and it was necessary to effect a thrilling rescue in reality before he was brought to safety.

In "Rosemary" Mr. Bacon has the role of Professor Jogram, a part he has longed to play. When John Drew put on the notable stage version of "Rosemary" he selected Mr. Bacon for this part. But the veteran actor had a previous engagement, and much to his regret he was unable to accept Mr. Drew's offer.

Harold Lockwood is a speed "fend," and the young American star as yet has never found a car that can travel too fast for him. Some months ago Lockwood was fortunate enough to ride alongside a noted driver of racing autos during a tryout for the great San Francisco race. While shooting down a long stretch the driver nudged Lockwood, who sat smilingly beside him, and asked him how he liked it.

"We're averaging about 106 miles," the driver shouted loud enough for Lockwood to hear.

"Really?" replied Lockwood. The driver is still wondering if Lockwood was joking him.

## Vaudeville Scores

### One on Movies

The motion pictures have claimed many distinguished stars from the legitimate stage and so many of them have been lured to the screen by fabulous salaries and the influence of the craze which has swept the world that the list of legitimate stars is rapidly diminishing. Not all of the dramatic stars, however, have listened to the call of the screen world, many have entered vaudeville. One of the latter is Florence Roberts, who will be seen at B. F. Keith's Theatre next week in a comedy drama called "The Woman Intervenes," which was written by J. Hartley Manners, the author of "Fog o' My Heart."

Miss Roberts has received many offers to appear in pictures and has been tendered contracts which would bring her in greater financial returns than vaudeville, but this popular dramatic star has not lost her love for the glare of the footlights. She likes the "movies" and is a frequent visitor to the film theatres whenever the opportunity presents itself.



FLORENCE ROBERTS  
Next Week at Keith's